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Against Hollywoodism, Revisionism

by Robert Faurisson

On February 2, 2012, Tehran hosted the second "Conference on Hollywoodism and Cinema" as part of the 2012 Fajr *International Film Festival. President Ahmadinejad presented Robert Faurisson with an award at the conference and met with him in private.*

The term Hollywoodism refers to the transformation, often mendacious, of reality by the spirit and practices of a whole sphere of American cinema. At first, I shall discuss the evil in general done by Hollywoodism. Secondly, I shall describe the wrongs of Hollywoodism in the shaping of the imposture of "the Holocaust," that is, in building the myth of genocide, gas chambers, and six million Jews killed by the Germans during the Second World War. Finally, in a third and last part I shall speak of Revisionism as the antidote par excellence to Hollywoodism and its incessant, aggressive publicity for the religion of "the Holocaust."

1. Hollywoodism and the evil that it does.

According to the *American Heritage Dictionary*, "Hollywood" may signify "the US film industry"

President Ahmadinejad
Robert Faurisson

but also "a flashy, vulgar atmosphere or tone, held to be associated with the US film industry." Used as an adjective, the word stands for "the US film industry," as in "a Hollywood movie," "a Hollywood producer," or means "flashy and vulgar," as in the dictionary's illustrative sentence "Flashy and vulgar, their clothes were pure Hollywood."

A well-known facet of the ideology propagated by this film industry is the basic division of the world between the Good and the Bad. The Good are the United States and the Bad are those whom the United States decrees as such. The Good are fundamentally Good and the Bad are fundamentally Bad. The United States is always in the right and always wins, whilst the "Bad Guys" are always in the wrong and always lose. Thus there cannot, there must not be any pity for the vanquished: their defeat proves that they were indeed criminals. The winners will independently assume the right to try the vanquished in court or to have them put on trial by others.

Everyone can bring to mind what are known as "the Nazi atrocities," especially the images of walking corpses or corpses proper. For the past 67 years Hollywood

has presented them as evidence that the Germans had death factories wherein the SS spent their time killing, especially Jews. In reality, those corpses were proof that because of the systematic destruction of German cities by the Allies, Germany in 1945 was in its death throes: the inhabitants who had survived the deluge of steel and fire were living in rubble or in holes in the ground, exposed to cold and hunger; often there was hardly any food or medicine; the hospitals and schools were destroyed; practically no trains and convoys were running any longer; the refugees from the East terrified by the invading Red Army's murder and rape numbered in the millions. In 1948 the Italian director Roberto Rossellini faithfully described this situation in *Germania, Anno Zero*. Therefore one must not be surprised at the fact that in 1945, in the labour camps or concentration camps, famine and disease (typhus, typhoid fever, dysentery) reigned, whilst medicines and disinfectants such as Zyklon B were sorely lacking.

Hollywood, along with British cinema and Soviet propaganda, had a terrible and direct responsibility both in the lies attending what was called the discovery of the German concentration camps (1945) and in the ignoble "lynching party" (the phrase is that of Harlan Fiske Stone, Chief Justice of the US Supreme Court at the time) that was the Nuremberg trial (1945-1946), where the winners of the war, in coalition, made themselves judges and jury to try the defeated.

It is altogether true that in 1945 even a privileged concentration camp like that of Bergen-Belsen offered a nightmarish vision. But the horrors discovered there were not created by the Germans. They were due to the war and, in particular, an air war conducted mercilessly, to the end, by the Allies against… civilians. It took a fine cynicism to show those horrors and point an accusing finger at the defeated when the ones mainly responsible were the US Air Force and the Royal Air Force.

In April 1945, no longer able to manage, the commandant of Bergen-Belsen, SS captain Josef Kramer, sent some men to meet the advancing troops of British Marshal Montgomery and warn them that they were approaching a terrible den of infection, and that they should not immediately release the prisoners lest they contaminate the civilian population and the British soldiers. The British agreed to work with the *Wehrmacht*. Once on the site, they kept the detainees there and tried to treat them, but mortality remained appallingly high for a long time. The British wanted to know how many inmates were buried in the mass graves. They extracted the corpses and counted them; then, using a bulldozer, a British officer pushed the bodies towards six large ditches where the soldiers forced female SS guards to cast them in with their bare hands.

But this reality was very soon transformed by the film propaganda services, which had people believe that the bodies were those of people killed in an alleged extermination programme. A photograph taken from a plane and showing the bulldozer from afar made it possible to convey the impression that the vehicle was driven by a German soldier performing his daily work as an employee of a death factory. In one case, a photo taken from up close showed the bottom of the machine pushing corpses but "beheaded" the driver so that, with him not appearing as a Briton, it was reckoned he was a German. The Americans went on to make more and more falsifications of this kind. The American general Eisenhower, supreme Allied commander, was the impresario of this intensified Hollywoodism.

The famous Hollywood film director George C. Stevens was brought to Germany in the uniform of lieutenant-colonel. His team shot 80,000 feet of film from which 6,000 feet (or 7.5% of the total) were selected for General William Donovan, special assistant to the US chief of counsel at Nuremberg. It was those parts carefully selected by the American prosecution which, on November 29, 1945, practically at the lifting of the curtain of the loathsome "Nuremberg Trial," were projected to a stupefied world; some of the German defendants, most disturbed at what they saw, deduced that Hitler had carried out a gigantic crime behind their backs. In this sense it can be said that the "Nuremberg Trial" marked the triumph of Hollywoodism.

2. Hollywoodism's part in creating the myth of "the Holocaust."

"The Holocaust" of the Jews then became a sort of religion whose three main components are the extermination, the gas chambers, and the six million martyrs. According to an article of faith of this religion, Hitler ordered and planned the methodical slaughter of all European Jews; in so doing he

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FRAGMENTS: Another Ordinary Life

By Bradley R. Smith

*** In an article in *The Daily Forward* we find that a new study on anti-Semitism, commissioned by the German Parliament, concluded among other things that German Holocaust education is fueling German anti-Semitism. It often imposes "exaggerated moral expectations" on students, who respond with an anti-Semitism that is typified by "guilt denial." They feel accused of acts they had nothing to do with. If a German student denies guilt for something he had nothing to do with, she's an anti-Semite.

German students say Jews "are preventing them from questioning the Holocaust in class" and Jews who control the world media are not letting them talk about it outside the classroom. Then there is the problem that those trying to educate Germans about the Nazis must also contend with the well-documented and long-standing problem of "Holocaust fatigue." How is that possible? There have only been six decades of relentless anti-German propaganda to promote Jewish fundraising. It may not be fatigue alone. Boredom may have something to do with it.

See: http://tinyurl.com/78j9gsb

*** We've submitted text links and small classifieds to student newspapers on New York campuses. The text reads: "A Personal History of Moral Decay" and leads to a collection of autobiographical stories by that name on CODOHWeb, and through those stories to everything else that is there. A note at the top of the insertion request notes that the stories in Moral Decay will allow the reader to discover more about the private life of a Holocaust revisionist than can be found anywhere in the literature.

We submitted to *Cardinal Pointes* at Plattsburgh State University, *The Polytechnic* at Rensselaer Polytechnic Institute, *The Leader* at The State University of New York at Fredonia, *The Daily Orange* at Syracuse University, *The Campus Times* at University of Rochester, *The Miscellany News* at Vassar College, and *The Commentator* at Yeshiva University, Poughkeepsie. Hernandez is taking care of this. I probably would not have submitted to *The Commentator* at Yeshiva University, but it's done.

*** Dreamed I was with Abraham Foxman. I don't know where we were, or why we were together, but there we were and we liked it. It was a scene of good humor and there was a friendly warmth about it. Abe was chuckling at something I had said. I was aware that we each understood that we were sharing something, enjoying something that, while it was not secret, was between Abe and me alone.

*** "Hi. Thank you that you try to open the eyes of the public around the world. Unfortunately, the enemy who is responsible for all these lies against my people is still out there, and try to do everything so that the truth stays under a blanket. My father was a high decorated SS officer in the second world war and he always told me that he never heard about any of these things that supposedly happened in all these camps. And he had friends in the highest ranks. My old man was always a hard working man, and like he said a few times, not proud at some things he had to do under orders from his superior.

"But one thing he never did was lie to me when it came to random questions I asked him about the war. I left Germany many years ago because i could not stand the lies, propaganda and these bullshit memorial buildings that was built all around us. Even my father said, if we had killed so many Jews in the short time these camps appeared, why where there so many of them left after the war was over? Thank you for your effort. I look forward to read and hear more from you.

"PS: sorry for the errors in my writing. I try my best. "Sincerely, Michael von Adelmann."

*** The cold began with the tiniest tickle in the throat and after a week it was still not serious. The second week it was getting serious and there was a pain in the right armpit. I discovered that the pain was centered in a swelling in the armpit the size of a small golf ball. The cold was still there. In 2008 the cancer began with a cold I could not get rid of followed by a tumor growing in the throat. By the fourth

night the pain in the armpit was bad enough I had to take 1,600 mgs of ibuprofen to sleep. By the next afternoon the pain was still worse, so in the evening I decided to drive to the VA in La Jolla and check into emergency to see what was going on. That was a Friday. I had a routine appointment with Dr. Kato, my oncologist, for the following Monday. If I could get into emergency they could get the information that otherwise Dr. Kato would have to order up. I could stay ahead of the game.

At the frontier the Americans are redesigning and rebuilding the crossing and inspection stations. It's a major work. Been going on for months now. That night they had closed down ten lanes and the traffic was backed up so far that it took me four and a half hours to get across. I fell asleep three or four times at the wheel. Once I made it across and began the drive to La Jolla, a 35-minute drive, I woke up. There I checked into emergency, waited less than an hour and was seen by a doctor. They did blood, x-rays, and a cat scan. Took about three hours. They had guys to deal with who had real emergencies. When the time came the doctor told me it did not look like a cancerous lymph node but the decision would be made by my oncologist, Dr. Kato. He had three choices. A biopsy of the lump, remove it surgically, or begin to treat the cancer with chemotherapy as they did the first time.

*** Charles Krauthammer is a first-rate journalist and a guy on Fox who I always want to listen to when he's there. In the *Daily Caller* of 11 February Krauthammer is quoted as saying: "Unless something intervenes, I cannot imagine the Israelis are going to allow Iran to go nuclear and to hold the Damocles sword over 6 million Jews all over again. Israel was established to prevent a second Holocaust, not to invite one." Not exactly. The Zionist project began long before WWII. See: http://tinyurl.com/8xmna5o

*** We have changed the wording of the text link from "A Personal History of Moral Decay" to: "Holocaust Revisionism: A Personal History of Moral Decay."

*** This evening we posted a new pitch for contributions on CODOHWeb and sent it to our online *Smith's Report* subscribers. Within the hour we received our first two contributions. The first was for one dollar. The second, which was sent six minutes after the first, was for one billion (1,000,000,000) dollars. A guy with a sense of humor. Could be a lady, but probably a guy.

*** Eighty-two years old last week. It's come to matter.

*** Rhode Island College is one of six institutions of higher education in the nation selected by the United States Holocaust Memorial Museum (USHMM) to host the Belfer First Step Workshop on the Holocaust, March 22, 23.

The workshop is designed to prepare pre-service secondary teachers to integrate the Holocaust into their lesson plans effectively. The Workshop is made possible by a grant from the Arthur and Rochelle Belfer Foundation, in partnership with the American Association of Colleges for Teacher Education and the Holocaust Education and Resource Center of Rhode Island.

According to Ezra Stieglitz, Rhode Island College professor of elementary education, "While there are some educators who are determined to teach their students about the Holocaust in a meaningful way, in many classrooms the Holocaust seems to be only a footnote of a history lesson."

As part of the Belfer First Step Workshop, Peter Black, senior historian at the USHMM, will deliver keynote remarks titled, "The Nazis Among Us: The Prosecution of Perpetrators Living in the USA." Other papers will include "Salvaged Pages: Young Writers' Diaries of the Holocaust," and "The State of Deception: The Power of Nazi Propaganda."
Students from Johnson and Wales University, Providence College, Bridgewater State University and

Salve Regina University are all invited to attend. As are members of the media. None of this is unusual. What interests me is that the program is being sponsored and promoted by the USHMM and that it is directed at teachers. And then there is the fact that the same program is being sponsored by the USHMM at Auburn University, California State U at Long Beach, Illinois State University, St. Cloud State University in Minnesota, and University of Northern Colorado. In short, it introduces a new USHMM project to educators across the nation.

Our first response is very simple. We discovered the Rhode Island College story yesterday. Today we submitted advertisements to the online student newspapers at each of the six campuses

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Bookburning in the Style of 2011

By Richard A. Widmann

On Wednesday, December 28th, Print-on-Demand publisher Lulu.com informed the staff at Inconvenient History that they had struck our two annual editions from availability. The so-called "Questionable Content team" briefly noted that our content was in violation of their membership agreement because it was "unlawful, obscene, defamatory, pornographic, indecent, lewd, harassing, threatening, harmful, invasive of privacy or publicity rights, abusive, inflammatory, or otherwise objectionable." With a bit more focus, they continued, "Lulu sells all over the world, including to France and Germany where revisionist books are illegal and anti-constitutional."

Immediately we wrote to Lulu to get additional information. Who issued a complaint about our materials? Was a formal complaint received from a representative of the French or German governments? What article in particular was found to be objectionable? Lulu did not see it fit to respond to our inquiry. This leaves us only able to guess at the invisible hand behind the complaint.

The psychic intimidation employed by the complainant had its desired effect. The books are no longer available and a revenue stream was cut off, or at least temporarily interrupted.

In Ray Bradbury's prophetic science fiction novel *Fahrenheit 451*, firemen are employed not to extinguish fires, but rather to burn offensive literature. The title is a reference to the temperature at which paper burns. In his novel, fire chief Captain Beatty explains the origins of the bookburnings:

"It didn't come from the Government down. There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick, thank God."

Today, some of the books most impacted by censorship and would-be "firemen" are revisionist titles. While organizations like the American Library Association are quick to complain about public burnings of best-sellers including J.K. Rowling's Harry Potter series, they refuse to even mention the burning of revisionist titles.

In today's global economy, once-ironclad freedoms guaranteed by the First Amendment to the Constitution of the United States prohibiting laws which abridge freedom of speech or of the press apparently carry little weight. Lulu.com, an American company headquartered in Raleigh, North Carolina, quickly sacrificed such freedoms on the altar of economic globalism. While Americans saw freedom of expression erode during the period of "political correctness" ushered in throughout the 1990s, today's impulse not to "offend" has resulted in the censorship of thought and ideas that may be objectionable to one minority or another. Again, in the words of Captain Beatty:

"Colored people don't like Little Black Sambo. Burn it. White people don't feel good about Uncle Tom's Cabin. Burn it."

Bookburning unfortunately was not simply a fantastic idea of a science fiction author. The history of bookburning dates back at least to the third century BC when China's Qin Dynasty burned books to suppress heretical views. Many people think of the medieval period in Europe when many religious texts were burned, from the Talmud to Tyndale's English-language New Testament to Martin Luther's German translation of the Bible. In the years when such texts were meticulously scribed by hand, such burnings were quite effective in their impact. In more recent times, the German National Socialists burned many thousands of works deemed to be in opposition to Nazi ideology.

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One example of the burning of a revisionist title occurred in early 1995. After receiving several complaints from unspecified sources, a German publisher ordered the "recycling" of John Sack's *An Eye for an Eye*. Sack's book recounted the story of Jewish revenge against the Germans after World War II. Citing information from Germany's Federal Archives, Sack maintained that 60,000 to 80,000 ethnic Germans were killed or otherwise perished between 1945 and 1948 in camps run by the Polish communist regime's Office of State Security.

The German cultural establishment launched a bitter assault. Reviewers denounced as a sensationalist, "vile docudrama" and a "gift to neo-Nazis." Soon, the book's publisher found itself deluged with complaints. Publisher Viktor Niemann ultimately ordered all 6,000 copies of the German edition to be destroyed. On February 13, 1995, he announced, "They will be recycled."

In 1996, St. Martin's Press decided to publish David Irving's biography of Hitler's propaganda minister, Joseph Goebbels. Soon St. Martin's Press would receive dozens of complaints. St. Martin's Press publisher Thomas Dunne issued the following angry statement:

"A number of the calls we have received have expressed fury that we would publish a book by 'a man like David Irving' and have questioned our moral right to do so. I can only say that Joseph Goebbels must be laughing in hell. He, after all, was the man who loved nothing better than burning books, threatening publishers, suppressing ideas and judging the merits of ideas based not on their content but by their author's racial, ethnic or political purity. That is indeed a sad irony."

Shadowy forces continued their campaign to ban the book. Initially, St. Martin's editors stood by their decision and insisted they found nothing wrong with Irving's book. The pressure increased—now including death threats. Finally, Thomas McCormack, Chief Executive Officer of St. Martin's, finally gave in and reversed the company's earlier position. St. Martin's would not publish *Goebbels: Mastermind of the Third Reich.*

One of the last books written by revisionist pioneer James J. Martin [http://tinyurl.com/78tsgwa] was *An American Adventure in Bookburning in the Style of 1918*. Here Martin, who coined the term "inconvenient history," recounted how in late August 1918 President Woodrow Wilson's Secretary of War Newton Diehl Baker issued a directive ordering the removal from U.S. Army camp libraries of 31 publications that had been classified as "undesirable." Included in this slender volume is Martin's article, "A Beginner's Manual for Apprentice Book Burners." Martin's satirical manual is a bibliographic record of works with unorthodox or unpopular viewpoints. He introduces for example a list of World War Two revisionist titles as follows:

"On the world events of 1933-47 your opinions were probably frozen into their current shape by the accounts of the virgin purity of the intentions and actions of the winners and the necessity and wisdom of everything done by them."

Today our bookburning is not in the style of 1918. It is not in the style of the twentieth century or earlier times at all. The technological advances of the 21st century have enriched our lives with almost unlimited possibilities. While the speed-of-light exchange of information may be used to topple totalitarian regimes and be used effectively to bring new light and freedoms to countries and nations that have only known the darkness of censorship and dictatorship, it has also empowered those who seek to silence all dissent and limit intellectual freedom and debate.

Today it is clear that Bradbury was correct that official government censorship is not needed to burn books. Technology and minority pressure will do the trick. Bradbury was wrong after all about the need for firemen. Bookburning will occur without smoke or fire at all. It will be done by removing content from the Internet. It will be done before the actual book is published. It will be done without even a cry or a whimper from the so-called defenders of free speech.

For the books that are burned will only be those that are objecttionable—or shall I say, inconvenient.

Notes:

1 Ray Bradbury, *Fahrenheit 451* (New York, Ballantine Books, 1996), p. 58.

2 Ibid. p. 59. See also my article, "Problems Warned About in Fahrenheit 451 Threaten Today's Word" published in Katie de Koster, editor, *Readings on Fahrenheit 451*, Greenhaven Press, Inc., San Diego, CA, 2000. Available online as "Fahrenheit 451 Trends Threaten Intellectual Freedom" at http://www.codoh.com/f451.html.

3 http://en.wikipedia.org/wiki/

4 On several occasions, this author has provided the ALA with details of the censorship and burning of revisionist books. To this day, they have never responded nor have they made mention of such events on their Website. See "Banned Books and Unmentionable Books: The Hypocrisy of the American Library Association" online:
http://tinyurl.com/7zyfuah

5 This author met the late John Sack, who was himself Jewish, at David Irving's first Real History Conference.

6 "Book Detailing Jewish Crimes Against Germans Banned," JHR (15)1, Jan/Feb 1995, p. 28. See also: "German Publisher Drops Book on Postwar Camps for Nazis," *The New York Times*, February 16, 1995. The book, *An Eye for an Eye: The Untold Story of Jewish Revenge Against Germans in 1945*, was published in the United States in 1993 by Basic Books of New York, a division of the publishing firm of HarperCollins.

7 "St Martin's Cancels Book on Goebbels," *The New York Times*, April 5, 1996, p. D4.

8 James J. Martin, *An American Adventure in Bookburning in the Style of 1918*, Ralph Myles Publisher, Colorado Springs, CO, 1988.

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To the Abattoir: Investigating the Legionary Rebellion of January 21-23, 1941

By Charles Krafft

WE WERE *a band of desperate individuals in the heart of the Balkans. And we were doomed to fail; our failure was our only excuse. [Legiuna Archanghelul Mihail] was the only sign that our country could be anything but a fiction. It was a cruel movement, a mixture of pre-history and prophecy, mystique of prayer and the revolver, and it was persecuted by all authorities, and it wanted to be persecuted. It had been founded on ferocious ideas and it disappeared ferociously. Whoever between twenty and thirty does not subscribe to fanaticism, to rage, to madness is an imbecile. One is a liberal only by fatigue and a democrat by reason.*

- E.M. Cioran

In 1994 I applied for and received a small grant to travel to Slovenia to collaborate with the NSK group (Neue Slowenische Kunst). This art group, which had coalesced around the band Laibach a decade earlier during a period when it was banned, had just upped the ante on their collectivism by declaring themselves a "transglobal borderless state-in-time." They had begun issuing passports and opening temporary pop-up NSK embassies wherever IRWIN (the NSK visual artists) were invited to exhibit their paintings and graphics. I'd proposed to design a set of tableware for NSK state occasions and had flown from Seattle to Ljubljana to work on that idea there. During the course of my stay I met a fetching Slovenian woman who was teaching children's pottery classes at the ceramics studio where I ended up. Her name was Mihaela and her name plus the serendipitous purchase of a cheesy paperback exposé of Nazis in America precipitated a mania for Romania that preoccupied me for some years to come and ultimately led to a meeting in Bucharest with Catalin Z. Codreanu, the 90-year-old youngest brother of Corneliu Z. Codreanu, the charismatic founder of the Iron Guard.

Romania wasn't on my radar in 1994-95. I was immersed in the post-Socialist nostalgia of NSK's "retro-avant-gardism." I knew nothing about the 20th-century history of Eastern Europe and even less about The Legion of the Archangel Michael and its Iron Guard paramilitaries. What little I did know was gleaned from the obtuse liner notes on a CD produced in 1996 by Boyd Rice entitled "Death's Gladsome Wedding." Not being a much of a martial music fan, I thought the best thing about this reissue of original

1930's Legionary anthems was the Kaspar David Friedrich painting on the jewelbox cover. It must have been around this time that I read *Wanted: The Search for Nazis in America* by Howard Blum and became obsessed with the story of Archbishop Valerian Trifa, founder of ROEA, the Romanian Orthodox Episcopate of America in Grass Lake, MI.

Chapter 2 of Blum's l977 true crime potboiler entitled "The Bishop and the Dentist" is a mawkish account of a Jewish Romanian-American dentist's twenty-year letter-writing campaign to paint Bishop Trifa with the "Nazi war criminal" tar brush. Dr. Charles Kremer's obsessive letters to US immigration officials, ambassadors, cabinet ministers, senators and congressmen eventually resulted in a government case against Trifa and his denaturalization in l982. But Blum's account of the flimsy hearsay evidence against Trifa ends before his deportation and death in exile in l987. Information in the publication that same year of Securitate defector Ion Pacepa's *Red Horizons: Chronicles of a Communist Spy Chief*, in which the author chronicles the Ceaucescu regime's manufacturing of false evidence against Trifa to feed to American Jewish organizations in a successful bid to maintain Romania's most-favored-nation trading status, was ignored by US Immigration and Naturalization Service investigators. Trifa could not be expelled just because he was a Legionary. He had to be made to look like a monster. Pacepa writes, "The framing of Trifa was a long process that followed to the letter the guidelines received from the KGB on how to go about such an operation."

Two other books published after Trifa's death shed additional light on the diplomatic and political ramifications of the "war criminal" persecutions and the goals they ultimately served. However, it was Gerald Bobango's *Religion and Politics: Bishop Valerian Trifa and His Times*, written while he was still alive, that woke me up to Jewish exceptionalism in postwar Romanian historiography and ignited a desire to travel there. Gerald Bobango was one of Trifa's lawyers. His book about this case is a seminal one in my life in that it ultimately led to my breaking ranks with the Gramscian slow march through the schools and institutions

Wildly varying versions of this legend are repeated in most histories of the Holocaust and Romania in WWII. Evidence presented in the case against Archbishop Trifa included the text of a speech he delivered in his capacity as a Christian student leader to a group of university students on January 19. Supposedly it was an incitement to the violence which erupted the following day.

most Western artists have been in Leftist lockstep with since VE Day. It initiated an abiding interest in Romanian interbellic history and introduced me to the circle of gifted young intellectuals who committed themselves to Corneliu Z. Codreanu's autochthonic struggle. It also led me into Holocaust revisionism. Prior to reading Bobango I didn't think much about WWII history or politics in general. I'd been preoccupied with the study of Eastern mysticism since the late sixties, and although I had been baptized in the Anglican Church, Christianity held no real interest for me until I began immersing myself in the tragic history of the Iron Guard.

In 2001 I returned to Slovenia via India where I'd gone to document the Maha Kumbha Mela in Allahabad. Between my first and third visits to Ljubljana I'd become hopelessly infatuated with a Slovenian potter and mildly conversant in the history of the Legionary Movement. Prior trips were related to art projects, but that year I returned to put the moves on Mihaela and visit Romania. My mission of the heart was a failure, but it remains the bittersweet memory of a lifetime because though I didn't get the girl I discovered the charms of Bucharest and met "The Captain's" brother. That encounter was an intersection with history. I was the first American he'd ever met and probably the last. He and his wife Rodica were already in their 90s and both would be dead by the time I returned to Bucharest in 2005 to search for a document I failed to find and now suspect may not exist.

Central to my research into Legionary history are the events of January 21-23, l941, usually referred to as " the Legionary revolt of 1941" or "the Bucharest pogrom." During these three days, we are told, the Legionaries attempted take control of the Romanian Legionary State from Marshal Ion Antonescu, with whom they were sharing power. The rebellion was actually a *coup d'état* begun by Antonescu when he began relieving Legionary functionaries of their various posts in city governments across the country with no warning. Bucharest's Legionary bureaucrats and police force refused to abandon

their positions and street fighting broke out.

During the resulting clash with the army the Jewish section of the city was ransacked. We have been told marauding Legionaries butchered 200 Jews in the municipal abattoir and left their bodies hanging on meat hooks. In other parts of the city Jews were rounded up, robbed, raped, and tortured to death in a frenzy of looting and rapine. There are photos of the aftermath of the "revolt" and newspaper clippings attesting to all manner of depravity, but accounts of the events aren't trustworthy and the story of the Bucharest abattoir has done more to bring disgrace on Romania's populist Legionary Movement than any other event in the twenty-year history of its struggles with local police prefectures, the monarchy, and the army.

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From what little I've been able to learn about his life Corneliu Z. Codreanu was never a Legionary, but he was jailed after the war as a political liability and languished in Communist prisons while his academically trained artist wife did what she could to feed the family. I asked him a number of questions, including his opinion on the story of the abattoir, but his answers were in Romanian and I've yet to get these translated. At the time my translator told me he didn't believe it.

Everyone who has bothered to look into it agrees it's a slander, but I doubt Mr. Codreanu knew that an American foreign correspondent named Leigh White, working for the Jewish Telegraph Agency, was the first person to report the story. White wasn't in Bucharest when the fighting broke out. He filed his eyewitness account of the unrest from Sofia, Bulgaria, and was back in Bucharest before it was over.

Corneliu Z. Codreanu

Robert St. John, also an American correspondent and an associate of White's, picked it up and sent it to the Associated Press. White, if he ever existed, died in 1952. Other than an author's credit for a book entitled *The Long Balkan Night*, no information about him exists. St. John dined out on the story of the Bucharest pogrom for the rest of his very long life. In a version videotaped for the U.S. Holocaust Memorial Museum before he died, the 200 Jews are made to crawl up a cattle ramp and clubbed to death by Iron Guards before being butchered Kosher style and stamped "Fit for Human Con-sumption."

I got tangentially involved in the graphics for Dan Ghetu's alternative music project Codreanu: The Centenary of a Martyr. This was an elegantly packaged 2 CD anthology of contemporary nationalist neo-folk, gothic, and industrial music subsidized by The Cultural Foundation Professor George Manu. It included posters, post-cards and a booklet of essays on Corneliu Z. Codreanu by Julius Evola, Kadmon (Gerhard Petak), Joseph K. and Robert Horwáth. It also included a bibliography and a list of sources in Romania and Germany for accurate historical information on the Legionary Movement.

Ghetu assembled an impressive variety of bands. So much so that his project became unwieldy and didn't get released until a year after Codreanu's 100th birthday. Besides all the musicians involved he roped in just about every reactionary at that time who had ever posted anything favorable about Codreanu and the Iron Guard on the Internet in English.

I attempted to get this project more widely distributed through a small rock music label in the U.S. but its intellectual/historical heft was more than they could handle and the negotiations fell through. When I returned to Bucharest in 2004 Dan Ghetu met me at my hotel. I was back looking for a morgue report cited as proof of the slaughter at the Bucharest abattoir. He helped me contact the historian in whose book this citation appears, and then he disappeared.

Without turning this account into a dizzying litany of texts and footnotes to contextualize the significance of what I was search-ing for, I'll just say that Dan helped me track down Prof. Dinu C. Giurescu, whose history of Romania in WWII was where I first ran across the report. When I called from my hotel room Prof. Giurescu

told me the source of his citation was another historian named Lya Benjamin and he suggested I contact her.

The reason I believe this report is unique is because it's a Romanian government document, not a Jewish one. Its provenance is key to sorting out the history of the Legionary rebellion, and obtaining a copy of it was my sole reason for returning to Romania. Inquiries sent to the U.S. Holocaust Memorial Museum and to Yad Vashem in Jerusalem were to no avail. The Romanian scholars at both institutions were confounded by the citation, so I took Prof. Giurescu's advice and made an appointment with the person who purportedly discovered the report to ask for a copy from her.

The Tailor's Synagogue is no longer in use, but an appointment to tour it can be arranged. This is where I met with Ms. Benjamin, who offered to email me the names of those killed at the abattoir published in her book, but declined to provide me with a copy of the original report from the Medico-Legal Institute Mina Minivici which her list is based on. When I presented her with the SSI archive identification information cited in Giurescu's book and pressed her for the document instead, she pointed to a wall of filing cabinets in her office and asked, "How do you expect me to find it again in all that?" Lya Benjamin was right out of Central Casting. She looked and spoke like Borat's grandmother.

The Tailor's Synagogue is an old and melancholy monument to a century of Jewish suffering and sorrows, and so was she. I couldn't bring myself to ask any more of this tiny clutch of widow's weeds, so I thanked her and left. Back at the hotel I called Dinu Giurescu again to ask if he recalled what she had given him—copies of pages from yet another book about the Holocaust, or a document from the Romanian Intelligence Service archive? He got short with me. "I know the difference!" he said, "But I can't recall what Lya Benjamin gave me. That was seven years ago."

Ion Coja is a professor of history at the University of Bucharest. In 2003 he took a 90-year-old Romanian Air Force veteran named Darasteanu I. Constantin to a notary where he testified before three other witnesses that while on a mission to pick up pork bellies he saw bodies at the abattoir, but they were dead Legionaries, not Jews. Coja is a nationalist regularly singled out for reprobation by the Jewish community and the Romania desk at Radio Free Europe. He was running for Mayor of Bucharest while I was there and lost by a landslide. He told me he believes some Legionaries' bodies were seen at the abattoir, but his eyewitness doesn't remember how many. A retired professor of veterinary medicine I also spoke with named Dr. Radu Iftimovici, on the other hand, has written that Soviet propagandist Ilya Ehrenburg spread the story of the slaughter in two postwar books despite the fact that a statement signed by the employees of the abattoir denying anyone had been killed there appeared in the national newspaper *Universul* in February of l941. He speculates that some Jews may have been killed somewhere nearby and brought to the abattoir in a truck.

Matatias Carp is the final authority on the Holocaust in Romania. Historians cite this Jewish lawyer's 1946-47 book, *Cartea Neagre* (*The Black Book*), to verify all accounts of wartime depredations against the country's Jewish minority. Carp claimed 11 Jews were taken to the abattoir from the police prefecture where 9 were killed and 2 got away. He quotes a Military Prosecutor named I. N. Vladescu who stated in a newspaper article that the entrails of some bodies had been wrapped around their necks like neckties. Carp was hired by the community to draw up an accounting of the Jewish loss of life and property during the turbulence in Bucharest and throughout Romania during the war years to present a case for reparations to Marshal Antonescu and at Nuremberg.

If we can believe him when he states as fact that the Romanian Army was greasing their wagon wheels with the blood of murdered Jews in Bessarabia, then it's not such a stretch to accept his extra morbid version of the abattoir story. His death toll there is 191 victims short of the one provided by the American foreign correspondents who originally gave the legend its legs. I'm surprised neither Prof. Coja or Dr. Iftomivici or anyone else I met in Bucharest during my second trip there ever bothered to search for the SRI file I went looking for. If it exists, it should corroborate Matatias Carp's and Lya Benjamin's lists. It should also match one that appeared in the September 1941 issue of *The Record*, a monthly news bulletin published by The United Roumanian Jews of America. When I asked Lya Benjamin where the morgue was, she told me a visit there would be a waste of time because the records had been destroyed in an earthquake. If there's no report at

the Consiliul National pentru Studiera Arhivelor Securitatii, where she claims she found it, then the debate about the abbatoir will continue indefinitely.

I left Bucharest empty-handed. Lya Benjamin's assistant didn't send me the list of victims published in *Evreii din Romania intre annii 1940-1944* on the following Monday as promised, and it wasn't until a month after I returned home and a flurry of emails later that I finally received scans of the relevant pages in her book. The ethnicity of each name identified on this list of the dead found throughout the city during the three days of anarchy indicates that nearly as many gentiles lost their lives in the "Bucharest pogrom" as Jews. Of the 212 victims listed, 120 are identified as Jewish and 11 of these are listed as found at the abattoir along with one German. Holocaust scholar Raul Hilberg, citing German and American sources, supports figures of 630 dead and 400 disappeared in the "Bucharest pogrom," which was neither a pogrom nor a revolt. It was a clash between the Legionaries refusing to leave their posts in various offices throughout the city and the Romanian army which had been sent in to flush them out.

Stability in Romania was a preoccupation of the authorities in Berlin who were planning on Romanian oil for "Operation Barbarossa." After a meeting with Hitler on January 14, 1941, Marshal Antonescu returned and dissolved the short-lived National Legionary State, and Romania entered the war five months later. Jews died during the resulting *coup d'état*, but so did many Legionaries, soldiers, and other citizens. No one agrees on how many, but figures for the Jewish lives lost were determined by fiat in 2009, and laws were passed in Romania to discourage revisionists. A few months after I returned from my trip there I received a letter of permission to search for "Intelligence Service Archive, Penal Fond File 4010, Vol. 60, pp 133-139" from a C.N.S.A.S. official. This is the morgue report that confounds the experts. Someday I'd like to see it.

Seattle,
13 October 2011

Against Hollywoodism, Revisionism Robert Faurisson

committed a crime without precedent, a specific crime, later called genocide. Then, in order to commit this specific crime, he had a specific weapon developed, a weapon of mass destruction, the gas chamber, oper-ating especially with a powerful insecticide, Zyklon B, whose active ingredient was hydrogen cyanide.

Finally, the result of this enormous crime was the death of six million European Jews. The Auschwitz-Birkenau camp was the focal point, the apogee, the Golgotha of that horror. After the war a whole propaganda developed around this holy trinity of "the Holocaust," a whole industry of "the Holocaust," a whole business: the "Shoah Business."

In the United States the film industry has fed on this belief and spread it throughout the Western world. It is especially since 1978 that such propaganda has been developed, particularly with the four episodes of the U.S. miniseries *Holocaust* recounting the saga of the Weiss family. It is no exaggeration to say that the showing of that series became, as of 1979, practically mandatory in an entire portion of the world. It triggered a torrent of films including, by Steven Spielberg, *Schindler's List*, by Roberto Benigni, *Life Is Beautiful*, by Roman Polanski, *The Pianist.*

In France, in 1985, Claude Lanzmann honoured us with a documendaciary running for over nine hours: *Shoah*. The number of Emmy Awards, Oscars, and other prizes given to films like these is staggering. A mogul of the Entertainment Industry, Andrew Wallenstein, once stated in *The Hollywood Reporter*: "Let's just say it: the real reason we see so many of these movies is that they're awards bait." It is such observations that have given rise to the saying "There's No Business Like Shoah Business," inspired by the refrain of the song, sung by Liza Minnelli amongst others, "There's No Business Like Show Business."

3. Revisionism is an antidote to the poison of Hollywoodism

Revisionism is not an ideology but a remedy for the temptation of ideology. It is a method. Whether in matters of literature, science, history, the media or any human activity whatsoever, it prescribes that the reality of a fact be established prior to any considerations on that fact. One must again see, hear, read what is

believed to have been seen, heard, or read. One must be wary of first impressions, of emotions, rumours, and must not rely on anything or anyone until one's own thorough investigation has been conducted, all the more if one is studying a war rumour, for—let us not forget—in wartime the first casualty is the truth.

In the little time I have left here I cannot, unfortunately, describe how and at what price in fifty years of research I, along with a good number of other revisionists, have come to the conclusion that "the Holocaust" is decidedly but a gigantic imposture, as I was able to convince myself after a few years. Already on December 17, 1980, I had summarised this conclusion in a sentence of sixty French words of which I do not see a single one that needs removing today. Here is the English translation:

"The alleged Hitlerite gas chambers and the alleged genocide of the Jews form one and the same historical lie, which has permitted a gigantic political and financial swindle whose main beneficiaries are the State of Israel and international Zionism and whose main victims are the German people—but not their leaders—and the Palestinian people in their entirety."

To get an idea of the spectacular victories won against that imposture thanks to the revisionists' work, one may refer to two studies appearing in my blog: "The Victories of Revisionism" (conference paper for Tehran, December 11, 2006) and "The Victories of Revisionism (continued)" (September 11, 2011). It is no exaggeration to say that currently, in France and elsewhere, the authors who used to defend the "Holocaust" thesis are in complete disarray. The trouble is that censorship and repression still prevent the general public from becoming aware of this good news, but with the Internet, times are changing, and quickly.

Conclusion

The general belief on the part of the Western world in "the Holocaust" has long been the sword and shield of Zionism. But today Revisionism is putting this belief in peril. This conference on Hollywoodism will mark, I think, one more step in our common struggle, a struggle for the rights of all – especially the Palestinians –, a struggle for the whole world to free itself from a tyranny based on the Greatest Lie of modern times.

Tehran, February 3, 2012
http://tinyurl.com/8yyyvrt

Hollywood, the Holocaust, and the Hatred of Truth

by Jett Rucker

Revisionist doyen Robert Faurisson attended the thirtieth annual Fajr International Film Festival in Tehran and there on February 3 delivered a speech whose subject in English was "Against Hollywoodism—Revisionism." In it, the pioneer revisionist provided a penetrating perspective from a distance of one ulterior aim of what is better known to Americans as "Hollywood morality," the presentation of issues and events, real and fabricated, whose insidious psychological effect on audiences is to advance a concealed agenda of those who have covertly gained control of the narrative. On the specific subject of the Holocaust, of course, Faurisson had to illuminate the activities of those animated by Zionist/Jewish partisanship, and unavoidably referred to the extent to which the import of virtually everything emanating from Hollywood is effectively mediated by agents of such motivation.

His analysis, in keeping with a tradition he could, if acting alone, have established virtually single-handedly, is most unflattering to those wielding the powers he discloses. But Faurisson, by dint of phenomenal courage and persistence, seems at this point to have inured himself to the threats of the powerful, and the violent as well (he suffered a severe beating in 1989 at the hands of Jewish assailants), and his address stands as a scathing indictment not only of those who have manipulated the organs of mass influence to their own nefarious purposes, but quite

as well of those—many of us—who have been taken in by their blandishments and through tribal attachments or mere intellectual lassitude have failed to exert the moral and mental effort involved in throwing off the viciously distorted perceptions of reality purveyed via the silver screen.

This review of Faurisson's disquisition aims to explore how, in abetting and embellishing the popular narrative of events since packaged under the rubric "the Holocaust," Hollywood has subtly and perversely deployed the power of hatred in a propagandistic coup of a kind extensively and powerfully adduced by George Orwell in his 1948 novel *1984*. In that work, Orwell presented a linguistic development of his portrayed dystopia called Newspeak.

Newspeak, a thought-twisting jargon imposed on the sheep-like populace from above, employed a number of insidious linguistic devices, but the one he exhibited that is of interest here is what might, at an objective remove, be termed "inversion." It appears mostly in slogans that the malleable masses are taught, through incessant repetition, to mouth and so, through that Pavlovian device, to believe. Examples include "War is peace," "Freedom is slavery," and other such perverse equivalencies. The counteroffensive against revisionism being undertaken by the defenders of Hollywood's decades-long disinformation campaign exemplifies precisely such Orwellian inversion.

At first blush, the objects of hatred that may be inferred from the invidious Hollywood presentation of "the Holocaust" would be the Germans and, for those interested, their various allies starting with the Austrians and proceeding onward to the majority (gentile) populations of German-occupied territories in Poland, Czechoslovakia, the Soviet Union, Rumania, and Hungary.

In fact, it is a good deal more subtle, or indirect, than a mere attack on the perpetrators of the condemned activities. The central objects of hatred and mistrust now are not the perpetrators of the

The revisionist agenda is inadvertently threatening to the sanctification of "unique" Jewish suffering in World War II Europe, and the information it is adducing is potentially lethal to the franchise Hollywood has enjoyed for near a century at this point in the shaping and direction of the unexamined sentiments of Americans.

original crimes, real and invented. They are, rather, those who would advocate—or even, as Faurisson has done, undertake—inquiry into the true nature, extent, and motivation of the original events or even—Hollywood Forbid!—the machinations of those who have created and promoted the dominant legendry and the people and projects for whose advantage the entire enterprise is carried on.

The original perpetrators have finally, seventy years after the alleged facts, gained a reprieve. They gained the reprieve not from anyone's forgiveness, or even willingness to let bygones be bygones, but rather because those advocating disinterested inquiry into the facts of the allegations have drawn away the propagandists' fire. The original project to enshrine the innocent victimhood of Europe's (and Israel's) Jews on a foundation of ineradicable guilt settled mainly on the Germans has been diverted away from the Huns to fight off a diverse and disfavored corps of truth-seekers from countries all the way from Hungary to Australia, and Canada to Italy.

The revisionist agenda is inadvertently threatening to the sanctification of "unique" Jewish suffering in World War II Europe, and the information it is adducing is potentially lethal to the franchise Hollywood has enjoyed for nearly a century at this point in the shaping and direction of the unexamined sentiments of Americans.

So the Empire strikes back at revisionism with the very weapon they won the heights by pretending to fight—hatred. Through a monstrous perversion they mobilize the reflexive hatred of gullible people of good will by imputing to their opponents exactly that crime that they commit with the very same strokes: intolerance. In connection with the expansion of the Israeli Empire across and throughout Palestine, Gilad Atzmon in February posted a profoundly insightful essay detailing how Zionist propagandists have transmogrified intolerance into racism, and racism into intolerance so many times that the distinction has become virtually invisible, to the lasting benefit of those whose purposes benefit from the dissemination of both.

The cracks in the walls of the Hollywood Holocaust edifice have even become visible inside the sanctum sanctorum. When, in December 2010, Director Oliver Stone let slip that his just-completed Showtime miniseries "The Secret History of America" might portray Adolf Hitler as

ultimately a human being who could be understood, if not supported, by other human beings, the Jewish-Egyptian immigrant who imported *The Transformers* to America, Chaim Saban, swore to sink the release. And, along with an invisible army of confederates (most native-born Americans, and no other Egyptians at all), he did just that.

The Oliver Stone production scheduled for release later this year has, in token of its thorough sanitization, a slightly changed title: "The Untold History of America." "Untold history" rather well captures the effects of Saban's machinations, but the containment mission of suppressing actual material trying to escape the black hole of Hollywood Holocaustery is telling evidence of the tremors that every day rock the tower of lies more precariously.

Robert Faurisson continues a courageous, unrelenting crusade that has taken up by far the greatest part of his long and active career. Today, he is heard by few outside the precincts of Tehran and the redoubts of revisionism. But one day, perhaps after he himself is gone, he will be heard in Hollywood, and in all the other places where he and his message are marginalized, condemned, misrepresented, and punished by defamation and imprisonment.

I hope to be among those who hear him there.

FRAGMENTS: Another Ordinary Life Bradley R. Smith

above. The text of the ad reads:

"Inconvenient History: The Power of Taboo."

The text itself is the link which, when the student clicks on it, will take her to the Website of Inconvenient History where in the newly published journal she will find, among other titles she would never have seen anywhere else, the new, 9,000-word paper by Germar Rudolf titled "Resistance Is Obligation."

Submitting the ads is the easy part. We'll see what happens. What we can make happen.

*** One idea in the back of the brain, it's been there for a while now, is to record how the body is giving out here, giving out there, to record the story fragment by fragment that is leading to my death. I think it could be at least peripherally interesting. It would not be a tragic, but a careful recording of the final fragments of one more ordinary life. Why would I want to write about that? Writing about the life is what I do. It's like asking a cabbie why he drives a taxi. That's what he does. And then there is the reality that it takes two halves to make a whole. Life and death together are the two halves.

*** We have a new associate, an artist, a caricaturist. We found an old article that he thought would be a good first example of how we could start working with this young man's drawings.

The article, something I did back in 1982 and is not published, is called The Auschwitz Huggers. It is a response to an article that appeared that year in *The East Village Eye* called "The Death of Schillinger." *The East Village Eye* was published from 1979 through 1986. I no longer remember what happened to my own article, if I ever did any-thing with it. Here I will print only a portion of the text with the intent to illustrate how we can use the new illustrations.

What follows is an excerpt from that piece.

The stories about the German concentration camps get crazier and crazier. In the *East Village Eye*, another of those sober, thoughtful, New York Jewish periodicals, there is a story by one Tadeusz Borowski titled "The Death of Shillinger."

Until 1943, First Sergeant Shillinger performed the duties of *Lagerfuhrer*, or chief commanding officer of labor sector 'D' at Birkenau, which was centrally administered from Auschwitz

Schillinger reigned over sector 'D' with an iron hand. He could strike a blow as hard as a metal bar; he could crack a jaw or crush the life out of a man [by hugging him to death] with no apparent effort.

Furthermore he visited the crematoria regularly and liked to watch people being shoved into the gas chambers. His name was usually linked with the names of Plaits, Krankenmann, and many other Auschwitz murderers who boasted that they had personally succeeded in killing with the fist, the club, or the revolver, at least ten thousand people each.

This Schillinger was a murderer of note, no doubt about it. Ten thousand murders with fist, club and pistol! And then there were those he hugged to death. Maybe another couple thousand there. And then are Palitsch, and Krankenmann who between them murdered perhaps another twenty thousand with fist, club, revolver and hugging. And then the "many other" murderers linked to those cruising the yards of Auschwitz-Birkenau punching, clubbing, pistoling and hugging the life out of tens of thousands of slave laborers, mostly Jews. It's a wonder, frankly, that the Germans got any work done at all at Auschwitz using guards like Schillinger, Krankenmann, Palitach and the many others.

You would think such a monster Jew-killer would be mentioned in some of the well-known titles in the literature of Holocaust cultism. Maybe he is. But his name is not indexed in Hilberg's *The Destruction of the European Jews.* He's not mentioned in Leon Poliakov's *Harvest of Hate* , or *The Holocaust Years: Society On Trial* " by Chartock and Spencer, or Reitlinger's *The Final Solution* , or Levin's *The Holocaust* , or in *The Rise and Fall of the Third Reich* by Shirer.

And such an outstanding German bestial murderer, this Schillinger, this veritable prototype of the German hell monster, and not a mention, not a reference, not even a footnote? What can I say? Of course Borowski, the author of this Schillinger garbage, is probably not making the story up completely out of whole cloth, there probably was a Schillinger, he probably was a bad egg, and Borowski probably heard of him while he was in Auschwitz. Probably.

Borowski, if his creation about Schillinger is challenged, can always reply that in fact Schillinger did not actually kill 20 or 25 people every day for a year, weekends included, with fist, club, pistoling

First Sergeant Schillinger
The "Auschwitz Hugger"

and hugging, nor did Krankenmann or Palitsch. They only "bragged" that they did. The reader understands however that that is not what Borowski intends us to believe when he cooks up the article, or what the *East Village Eye* intends for us to believe in publishing it.

The intent is to create still more sympathy for Jews by defaming still more Germans as beasts, for the ten-thousandth time, and to use demonstrable lies to do it. Maybe somebody will show me where I'm wrong.

[End of excerpt. But a pretty good drawing, eh?]

*** Received a telephone call from a young lady attending University of Kansas who is participating in a class studying the Holocaust. It was a poor connection, but she wanted to know "my side" of the Holocaust story. I explained that it is an immense story, that some of it is true while some of it is not, that it would be best if she went to the introductory papers online on CODOHWeb. I took a moment to explain that I focus on trying to find ways for students to be able to examine the narrative like they are allowed to examine any other historical narrative. I asked if she had been to CODOHWeb and she said yes, she was there now. The connection had been poor, and now the line went dead.

The next morning there was a telephone message from the young lady. It said: "Of course the Holocaust happened. Of course there were concentration camps. You dumb (expletive deleted)."

*** Pedro Varela, the Spanish bookseller and free speech advocate who has a long history of being persecuted by the State for saying and writing and selling the wrong things, will be released on 08 March after 15 months in prison (this last time).

Israel Shamir has written: "Pedro Varela, my Spanish publisher, is a very unusual idiosyncratic person: tall, with high forehead of a thinker and manners of a Spanish grandee, mountain climber, admirer of Yukio Mishima, a bachelor and vegetarian, a man of great learning and modest habits, indifferent to comforts like Don Quixote, connoisseur of arts and a friend of Palestine. He was squarely against American wars in Iraq and Afghanistan, and published and

promoted my books on this subject. Politically he is a maverick: he tends to radical right, is friendly to Muslims, an antipode to Geert Wilders and Zionist far right. He published many sorts of books, including books about World War Two, and that was his undoing."

This is the end of a long run. The Catalan court has been on his case since 1996 for publishing, selling and promoting books that various Jewish lobbies do not want the rest of us to be able to access. At first he was sued for Holocaust denial, but the supreme court of Spain decided in 2007 that this is not a punishable offence because democracy relies on freedom of investigation and scientific knowledge. History is a matter of "science."

So Varela was found guilty of promoting hate, and of approving of the Holocaust. Varela argues that he cannot approve of a Holocaust he does not believe happened.

His Spanish-language page on the Web features this quote:

Truth does not stain the lips of those who speak it, but the conscience of those who hide it.

*** The German Constitutional Court has ruled in favor of an 82-year-old Holocaust denier, saying that his words were protected by freedom of speech as described by Article Five of the German constitution. See: http://tinyurl.-com/74xkgor

This old German, a man my age, was (ostensibly) having a beer in a bar in the eastern German state of Thuringia and complained aloud about a World War II documentary playing on the television. I can see myself there on the stool beside his, probably reacting to the documentary in a way similar to the way he is reacting to it. The old guy declares to one and all that the documentary is full of "lies" and then accuses Jews of altering the historical record of events after the war ended. Later that week he returns to the bar and gives the proprietor several pamphlets, one of which asserts that the Nazi gas chamber tales were fabrications.

I have this story from the online "Jspace" site—that is, Jewspace--, which may be why we are not informed as to which documentary was being aired that night, or which parts of it the old guy was claiming to be false.

The German court released its findings on 23 February, saying that "even the dissemination of National Socialist ideas as a radical questioning of the status quo" is protected under freedom of speech. While the court said that Holocaust denial continues to be illegal in Germany, they found that in this particular case, such claims were not the main part of the accused man's argument, rather it was an "introductory attempt at an explanation" of why Germany was not guilty for starting World War II."

The court believes this ruling has no effect on the current Holocaust denial law.

Surprisingly, the World Jewish Congress Vice-President Charlotte Knobloch slammed the court's decision, saying it was "quirky."

"WJC President Ronald S. Lauder also criticized the ruling, calling it 'a slap in the face' of Holocaust survivors and their families" and, we might add, their descendents on to the umpteenth generation.

Lauder added that the ruling "gives neo-Nazis hints on how to deny the Holocaust in Germany and escape punishment." Well, somebody has to do it. Why not the German Constitutional Court?

*** The six institutions selected by the United States Holocaust Memorial Museum to host the Belfer First Step Workshop on the Holocaust for "educators"will be hearing from us by the time you have this newsletter to hand. Students, faculty, administration, media. The bunch. I"ll stay on it. We'll see. Until next month then.

Bradley

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Bradley R. Smith, Founder

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